a liberal borrower, both from others and himself ; and here, whether he is at his best or at his worst, he is invariably imitative. He had early been a devoted student of Shelley, and if the diction and versification of the poem are feebly reminiscent of Milton, the matter and machinery, and often even the sentiment, are still more reminiscent of Shelley, though unfortunately of Shelley in Ms least inspired moments. The word Demogorgon, which meets us in the opening lines, recalls Shelley at once, and in the first two books we have not only Demogorgon and the rival genii Magros and Lyridon, but a bewildering mixture of subordinate agents, Faith and Fealty, Religion and Loyalty, the Monster Change, the beautiful maiden Opinion, daughter of Physical and Moral Strength, and so forth— all vague impersonations in the Shelleyan manner, but not, alas ! the manner of *Prometheus* or *Adonais.*

'Standing upon Asia and gazing upon Europe, . . . these mighty continents appeared to me as it were the Rival Principles of Government that at present contend for the mastery of the world.' What is still of profound interest in the poem to the student of Disraeli is the development of this contention between Asia and Europe which forms its essential subject. In his choice of the poetical form for the clothing of his thoughts there was no doubt a large element of pose, with the result that he produced poetry which is rhetorical, imitative, and, in a sense, insincere. But in his choice of the subject itself there was no insincerity. The conflict between Asia and Europe and all that they symbolise ran through Disraeli's life, as it runs through the poem, and never wholly found an issue in the triumph of either principle or in their harmonious reconcilement. ' My mind is a revolutionary mind': that was true, and perhaps especially true whenit was written and when the *Revolutionary Epiek* was conceived. Disraeli had been fascinated by the great drama in which the modern spirit was unfolding itself, and hence we get in the *Epiclc* the triumph of the

